

THE AMERICAN ART STUDENT

Title Reg. U. S. Pat. Office & N. Y. State

The National Art Magazine

AND COMMERCIAL ARTIST

VOL. VI, NO. 11

JULY, 1923

25 CENTS



PUBLISHED AT TWENTY-ONE PARK ROW, NEW YORK

Monthly by The Association of American Art Students. "Entered as second-class matter May 21, 1921, at the Post Office at New York, N. Y., under the Act of March 3, 1879. \$2.50 Yearly. Foreign \$3.00.

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WASH AND PENCIL DRAWING BY A YOUNG WOMAN STUDENT OF THE NATIONAL ACADEMY
OF COMMERCIAL ART, CHICAGO

THE AMERICAN ART STUDENT AND COMMERCIAL ARTIST

PUBLISHED EVERY MONTH BY THE ASSOCIATION OF AMERICAN ART STUDENTS
AT TWENTY-ONE PARK ROW, NEW YORK, N. Y.

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VOL. VI

JULY, 1923

No. 11

Practical Wash Drawing

Brief instructions to the student and commercial artist who have yet to make successful black and white drawings in water color, By Bert Cobb, with notes from "Technique of Practical Drawing," published by the Macmillan Co., N. Y.

It has been my lot, for a quarter of a century, to make constant use of the brush and water color. During that time I have worked on portraits, news assignments, bird's-eye views, commercial drawings of automobiles, machinery, etc., book illustrations, catalog covers, posters, and, in general, everything in the line of commercial art which is to face the engraver's camera.

No better accent has been given to the need of good materials than was written by Edward S. Pilsworth, formerly of the School of Applied Art of Battle Creek, Michigan, in his book published by the Macmillan Company, Fifth Avenue, New York. I quote a paragraph or two direct, with their kind permission:

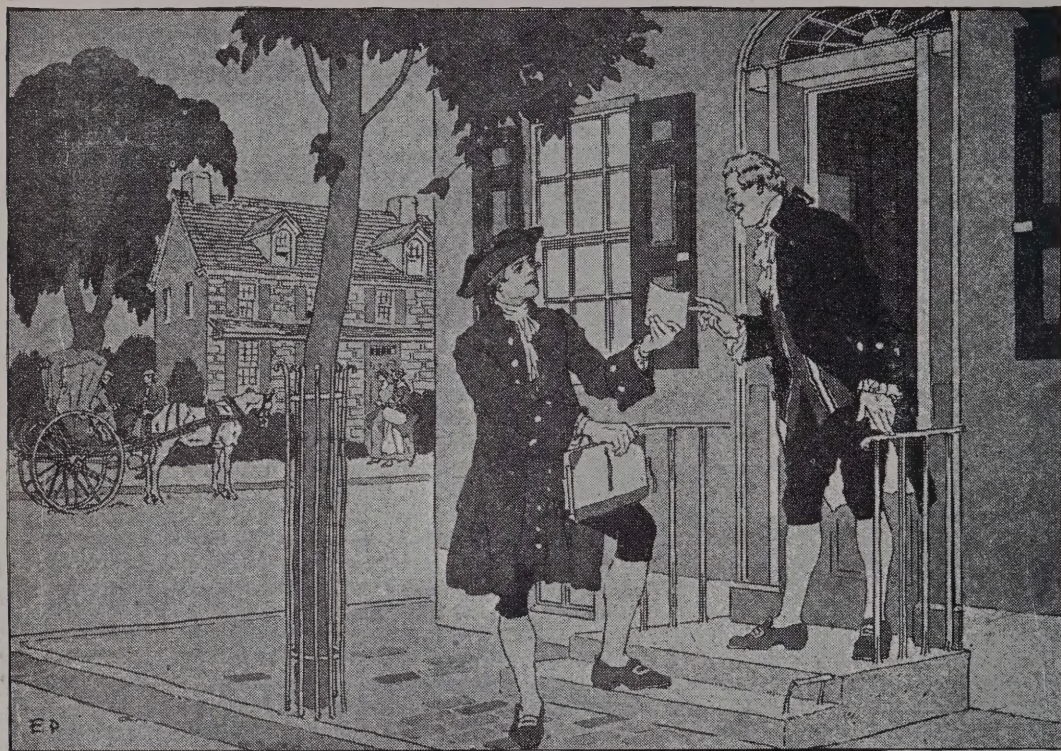
"The brush is the most flexible tool that the artist possesses, and it is capable of the widest range of work. The finest and most delicate line drawing can be made with it, or the largest and most finished wash. It is entirely at the will of the artist, for there are practically no limitations to the capacity of the brush except the skill of the one using it. One can imitate most other mediums with it, oftentimes doing better work than with the original; and in every way it stands at the top of all the picture-making tools.

"The principal use of the brush, however, is in wash drawing or oil painting, though for reproduction, principally the former. Oils can be used for reproductive purposes, and, in fact, reproduce very well, yet they have certain features that do not recommend them for general drawing purposes. One is the length of time required in drying; another, the general mussiness of

working in them as compared with water colors; and still another, the difficulty of making sharp, accurate detail, largely because of the somewhat rough nature of the canvas or academy board, and the difficulty of using them in the air brush, when that is desirable. None of these difficulties apply to water color, which dries quickly and smoothly, can be used in an air brush with ease, takes up but a small space on a drawing table, and will interpret either masses or detail, and work sharply or blend softly, just as the artist requires.

"The best brushes for use in water colors are round red sable, which are firm and resilient, and lend themselves readily to pressure, yet spring back to their original shape and position the moment that pressure is removed. Fitch hair and some other kinds are passably fair, though nowhere near so good as red sable. Camel hair is of little value for small work, as there is no spring in the hair, and after pressure is removed, it retains the same shape and bent condition. Some artists like flat sable brushes for certain kinds of body color work, particularly where large, flat masses are to be drawn, and even bristle brushes are occasionally used. This, however, as in so many other things connected with drawing, is a matter of individual taste.

"In the shape of a good brush it will be noticed that the hairs are long and that they swell from a fine needle point to a considerable thickness at the top. The thickness forms a sort of color fountain to the point, being a reservoir to supply it with a flow of color. If the extreme point is used, the brush will make a fine, thin line



WASH DRAWING

By Edward Penfield

Courtesy P. F. Collier and Sons Company, N. Y.

if a light pressure is applied, a heavier line, or the hair can be spread, by still more pressure, and the color laid upon the paper in the form of a wash. The longer the hair, up to limits, the better the brush, but long hair is becoming very difficult to obtain, particularly in sable brushes. Occasionally, after a little use, a brush will develop short hairs, hairs that stand out from the sides, and these should be trimmed away; or it may be split into two sections in which case the smallest should be cut off.

"Some brushes develop, or may even have, when bought, what is known as a 'false point', which is one or two very fine hairs that project beyond the true point of the brush; these should also be trimmed off as they are only a source of trouble or inconvenience. Always use a sharp knife for trimming a brush; do not use shears or scissors, for the cut of a knife is much sharper and truer."

I cannot emphasize too strongly the need of good materials, that is, brushes, erasers, colors, and last, but not least, paper. There is much poor "stuff" on the markets today; one can lose a lot of money and time experimenting with this or that

brand. Knowing the markets as I have, for the last twenty-five years, I can make a general recommendation which may sound like "tooting our own horn," but it is sound advice at that. Follow the advertising you find in this magazine if you wish reliable water color paper, good red sable brushes, first-class ivory or lamp-black or sepia, in water color, or erasers.

I have secured, on our frontispiece this month, a reproduction of a wash and pencil drawing by a student of the National Academy of Commercial Art, in wash. It has a crispness and professional touch about it that speaks well of the student's ability. One of the first things to banish when you tackle a wash drawing is fear. Fear can kill your ambition and ability faster than anything else if you let it.

Granted your ability to draw (which you should have before trying to paint), and a selection of high-grade materials, the next proposition is to approach your subject boldly and with confidence. Don't be afraid to put the full, rich dark tones upon the paper the first time. It will be thrice as clear and neat if you succeed in getting your rich shadows or black coloring into

the drawing the first attempt, instead of starting them gray and going over and over the subject again. Robinson, who draws for *Hearst's International*, has some excellent examples of just what I mean, in the recent numbers of that publication.

Again, as I have mentioned this before, keep tabs on the work being done and sold by the men and women who have "arrived"; file the best examples of their work; study it, copy bits of it, and try for some of the lighting effects yourself. Get out under the trees and try to paint, with the first touch of color on your paper, the strong contrasts which exist between the distant light and the shadows under the foliage. You will never realize until then just how strong the difference is. And try, try again. The Japanese artists whom I have had the pleasure of meeting tell me they are taught "to paint a man from the time it takes him to fall from the roof of his honorable house to the ground." In other words, "fast".

The study of Japanese prints in conjunction with the pursuit of your studies in wash, will be most helpful. If possible we shall try to take that subject up in illustrated detail in an issue in the near future. Note how blossoms, hair, sashes of robes, etc., are seemingly painted with "one fell swoop," if I may use that term in explanation. All of their prints show good, clear contrasts of colors as well as lights and shades.

Two other examples are given here; the drawing by Edward Penfield, one of America's greatest poster artists, was used to illustrate an advertisement for the "Five Foot Book Shelf", edited by Dr. Eliot for P. F. Collier and Son Co. The cut, reproduced from rotogravure work, and considerably smaller than the original, still shows Mr. Penfield's fine quality of line and wash. The single column drawing was made in a few minutes' time shortly after the St. Mihiel drive, September 13, 1918, by a government war artist-photographer. The sketch was made in pencil, hastily, and the wash "splashed on" with a brush dipped in warm coffee and some cheap foreign colors.

The French method of wash, especially in painting flowers in water colors, is what is known as the "wet wash." Not a laundry, but a very effective and soft way of working. The colors are painted on the paper while it



FIRST PRISONER CAPTURED BY 78TH DIVISION
ST. MIHIEL DRIVE, FRANCE WASH DRAWING

is still slightly damp, and the color along the edges becomes microscopically ragged, soft and blended. Of course in this method more than any other one must get the color right the first time. It would ruin a drawing of, say pansies, to have to work over and over a delicate yellow with a few soft purple "eyes" in its face. The saying is trite, but it's true, "Practice makes perfect." Be content to face a few failures, to ruin a dozen sheets of good paper and waste a lot of color, in order to succeed in getting contrasts and accents right, the first time. And this spells success.

WHERE SHALL I STUDY ART?

This question is frequently asked. Watch the advertising columns of this magazine, and if your problem isn't answered there, write to us, enclosing a stamped envelope for reply. We are keeping tabs on all of the worth-while art schools, and will be able to give you accurate data as to your needs. State how long you wish to study, and give an approximate idea of the amount you will be able to spend, and in what city you would like to study.



RAY C. GEERS, CARTOONIST AND SPORTS
CARICATURIST

THE THREE R'S IN CARTOONING

By RAY C. GEERS

EDITOR'S NOTE: *In addition to being a nationally known sports cartoonist, Mr. Geers is well known in New York as a commercial illustrator and colorist. He recently designed and executed a national paint advertising campaign, from the tiny poster stamps and envelope stuffers to the double page magazine advertisements in color and lithographed window displays.*

So much has been said and written about newspaper comics and sporting cartoons, as well as the front and editorial page cartoons, that it seems there is little yet to be published. For those who have read much on the subject this will be somewhat in the nature of a review. Probably the best way an instructor could teach cartooning would be to tell the young artist what to leave out of a composition rather than petty descriptions of the various characters and backgrounds which go to make up a pen and ink picture.

I say "pen and ink picture" because most of America's cartoon work still appears in that medium. The examples illustrating this article, one by Reilly and one by Orr, are done in pen and ink. Both are adapted to house organ work; they either provide humor or carry a definite message, such as thrift, industry, salesmanship, etc.

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On the other hand, the small drawing by Kirby, reproduced from a New York newspaper's editorial page, represents the latest advance in crayon rendering. I cannot say which of these mediums is best for your use; I use them both. Ripley, Arcieri, and others, use crayon and brush for their sporting cartoons, and quite successfully. The best advice is to use the medium that you and your employer like best; you are the final arbiter of your own medium, while the latter is the official stuffer of your pay envelope.

To return to the topic of our study this month, my own idea of the "three R's" in the cartoon game, is, firstly, "Reading" secondly, "Rapidity" and thirdly, "Responsibility." No less a man than Thomas Nast, known as the "father of American cartooning", proved, by his own example, the value of reading. It is worse than useless to attempt to portray ideas founded on the Bible, Shakespeare, or historical topics if one has but a smattering knowledge of the incidents involved. When well known themes are played upon, remember that your public, in case you have but this brief knowledge of the event, knows as much about it as you do.

The "finesse" of a cartoon lies in its being understood by everybody, yet having keen, well marked details and suggestions which are a "jump ahead" of the average newspaper reader and are a welcome addition to your picture for those few who think and read a "jump ahead" of the general public. Just one or two examples before we go to our second "R". How many cartoons have you seen with the "Sampson and Delilah" idea in which the strong man of the Bible is having his hair shorn from his head by one of the most famous of the Old Testament "vamps"? Yet Delilah did not cut Sampson's hair. Then who did? Read your Bible and find out. How many times has a cartoon adaptation been made of the famous painting, "The Spirit of '76"? Yet how few of us have realized that, in the background of this painting, flies the Stars and Stripes, which was not adopted until June, 1777, one year later. Your reading will make for accuracy and perfection; if you haven't a taste for it, remember the bromide about the olives and cultivate one.

Many young aspiring cartoonists fail

because they, to use the vernacular of the classrooms, "put too much junk" into their pictures. I have seen a few sample cartoons and cover designs submitted to THE AMERICAN ART STUDENT AND COMMERCIAL ARTIST as well as to other magazines. Many of them are downright "steals"—a direct copy of other artists' works; many of them would have been better if they had made some attempt to study the works of other well known cartoonists. Others fail because they try to do fine pen and ink work on cheap cardboard which they purchase at the cigar store at the corner. This grade is usually



Origin of the Telephone Phrase—Did You "Get" Your Party?
The Telephone Review, N. Y.

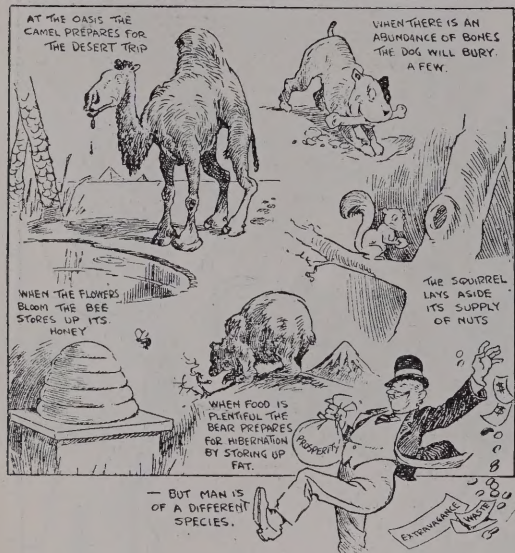
very good and inexpensive for show card work, but is totally unsatisfactory for good pen and ink work because of its poorly coated surface; the pen digs down into a pulpy chalk-like surface and leaves blots of ink at the end of hard lines. At other times the ink refuses to take hold—the pen either refuses to carry the ink because of its inadaptability to this surface, or the point becomes "fuzzy" and makes a smeary, heavy line.

If you never do anything more than this, at least learn to buy good bristol board. It comes in three weights or "plys",—light, medium, and heavy. The light weight, if you have a large, smooth board on which

to work (I find the Favor-Ruhl and the Hoffman boards very good) paper is best, and it costs less to mail, can be rolled a bit easier, and isn't quite as expensive as the others. The medium and heavy weights should always be used where economies are not at all necessary and where vertical filing or closeting of your drawings is necessary.

Don't be afraid to do your work on a large scale; the small cartoon "Looking Ahead" was done about ten times the size shown here. Incidentally, the idea is well worth your study. It emphasizes another point I want to stress, and that is the need of learning to draw animals successfully. It introduces the camel, a dog, a squirrel,

LOOKING AHEAD



Courtesy N. Y. Daily News

a bee, and a bear. Ask yourself this question, "Am I prepared to draw animals well in pen and ink? If I'm not, it is social suicide for me to attempt to draw good cartoons." In the other cartoon, the one by Reilly, the cartoonist gives a sketch of the prehistoric ancestor of the elephant. In Kirby's cartoon the artist has been obliged to portray an eagle. Watch the cartoons in your own local paper, especially the syndicated ones, as well as the comics, and observe how often the cartoonist is called upon to draw animals. Then act accordingly.

"Spark Plug", now a nationally known comic character horse, is the creation of De Beck, formerly an instructor with the Chicago Academy of Fine Arts. It may go hard to say so, but the public today knows more about Barney Google's galloping crowd bait than they do of Rosa Bonheur's "Horse Fair", and are probably paying several times as much to see it. Get an idea, work at it, think of it, dream about it, and go at it with all your might and main, and you will succeed in the cartoon game. And you can't do it any other way.

In another article, to be published in the near future, I hope to discuss "Rapidity" and "Responsibility" in the cartoonist's study and work.

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LAMP EXHIBIT EXCITES ENTHUSIASTIC COMMENT

Jury Awards Prizes to Successful Contestants of Art Alliance Competition.

One of the most noteworthy exhibitions in years, and one creating special interest in art circles, was the recent competition and exhibition of original lamp designs held by the Decorative Arts League under the auspices of the Art Alliance of America in 65 East 56th Street, New York City.

Announcement was made in December THE AMERICAN ART STUDENT AND COMMERCIAL ARTIST and an open invitation was extended to the fraternity at large. As a result of this advertising, the wide variety of designs submitted occasioned considerable surprise and the exceptional beauty and grace of the majority produced favorable comment from every visitor. A number of artists accompanied their ideas with actual working models in plaster, and all the designs were in color.

The exhibition was so successful and so well attended that it has established a precedent which will no doubt encourage many similar affairs in the future.

Such a movement in the interests and promotion of art should be enthusiastically commended, because of the encouraging qualities it extends, both to the artist and to the public.

Warren W. Ferris of New York City was awarded the first prize of \$300. The jury considered his design from the points of beauty, shape, proportions and harmony of color. Miss Mary G. Bishop of Montreal secured the second prize of \$200, her specimen receiving this high honor as much for its delightful simplicity as for its actual beauty. Miss Ann Priest of Baltimore received the third prize of \$100, and Miss Flora E. George, Carlisle, Penna., Miss Jessie Rummel, New York City, and Miss Carla Rasmussen, Astoria, L. I., all received prizes of \$100 each because the designs submitted were particularly adaptable to the purposes for which they were created.

Over 307 original ideas, in full color, were received from 250 different artists, sculptors, painters, artists, engravers, color experts, etc., participating. On the score of beauty combined with practicability and usefulness, Miss Bishop's design was

awarded \$400 extra and given the Blue Ribbon.

The jury was composed of Albert W. Heckman, Chairman of Exhibition Committee, Art Alliance of America; Mrs. Frederick Lee Ackerman, President of the Decorators' Club, New York; Richard F. Bach, of the Metropolitan Museum of Art, New York; Heyworth Campbell, Art Director of *Vogue*; Ray Greenleaf, Art Director of Artemus Ward, Inc.; Miss Anna Vaughn Hyatt, Sculptress; Francis C. Jones, artist; Miss M. Mason, crafts-woman and painter; John Laird, Jr., of the Decorative Arts League; Angus S. MacDonald of the Decorative Arts League; and W. Frank Purdy, director of a school of sculpture.

ART EXHIBITIONS AND REAL GENIUS

Critics are not in agreement with the dealer who said that the growth in the number of annual exhibitions of art was an evidence of the greater skill of the painters and a greater interest on the part of the public. Only the most optimistic conclusions would be suggested by the growth of local exhibitions from 125 a decade ago to 700 last year. Dealers are supposed to exercise a more practical spirit in appraising such phenomena than the merely artistic observer. Critics on the other hand believe that genuine significance is to be found only in the quality of the works publicly displayed and not in the number and extent of the canvases.

As an artistic standard by which to estimate the true increase in the appreciation of art and in the genius of its creators the countries of Europe are often utilized. In Spain and Italy, in the Lowlands as well as in England, there are numerically many more painters now than the golden days of the arts could ever boast of possessing. The multiplication of the artists has gone on until they are too numerous for any but the experts to know even by name. Yet the genuinely eminent are few, says the *New York Herald*. Would it be possible to find, for instance, among the thousands of names that would be enrolled on any list of the artists of these countries today one worthy to rank with Velasquez, or Raphael, Rembrandt or Reynolds?



FIRST BLOOD.

—Kirby in the *New York World*.

In spite of the greater numbers there have been no such geniuses among the hundreds that are active today. The unprecedented growth of public exhibitions may mean, however, that there are many more artists than there used to be, and that there are more of them who gained a certain proficiency than in the past. Yet the theories of the critics that it is better to study one genuine work of genius than view casually many canvases, and that public taste would be more improved by fewer exhibitions of worthier works than the many opportunities offered now in New York, are not easy to accept without question.

Such a number of exhibitions are likely to attract more visitors than half the number would. It is safe, moreover, to presume that in every visitor there will be awakened an interest which might not have existed but for the exhibition which he attended. Even if their quality may not be invariably so high as the standards of the most critical would demand, the influence of so many exhibitions must be to broadcast the interest in art and make its influence felt where it otherwise might not be known. The uncompromising may demand that only the highest achievements in contemporaneous art should be revealed for the inspection of the public. Yet there is an abiding confidence that an interest in art will be more widespread and its influence more potent in accordance with the frequency that it is put within the reach of the public.

**United Y. M. C. A. Schools'
Art Courses**

By FRANK R. SOUTHARD

Head of the Commercial Art Department.

"Will Copying Aid a Student?"

In answer to this question, so often asked and so important and vital to students, I will try to give the readers and students some careful practical suggestions.

Many artists who have achieved success have at one time or another made many efforts in copying the works of others. In looking over the old drawings of the masters in the Italian libraries and museums, it was interesting to see studies made by Raphael of Leonardo de Vinci's, "Mona Lisa". Murillo studied under Velasquez and copied many of the great masters of the Netherlands when these pictures first arrived in Spain. In the times of these great masters it was common for the pupils or art students to work in the masters' studios. This afforded first-hand information and acquaintanceship with the way the great paintings were executed.

Through all the ages copying has been legitimate and practiced—even to this day. In visits to the various museums and galleries one always sees at least one or more easels set up and artists busy at canvases. All this has to do with oil painting and tempera.

When it comes to pen and ink work the only method to use in copying is to take reproductions of artists who know how to handle the medium. There is something in being able to pick and choose the very best work to study. Edwin Abbey, Joseph Pennell, A. B. Frost, Thomas Fogarty, Frank Verbeck and others offer splendid opportunities.

Most students think that all they have to do is to sit down and copy the picture, line for line. Some even make a tracing and then copy the work. After both methods are used very little is gained in the way of knowledge or training.

Students realize that there is only one right way to copy. This method is to have the student place himself in the place of the artist. The first thing to remember is that the artist had a blank piece of paper before him. The picture was first in the

artist's mind and not on the paper. Few students think of this point.

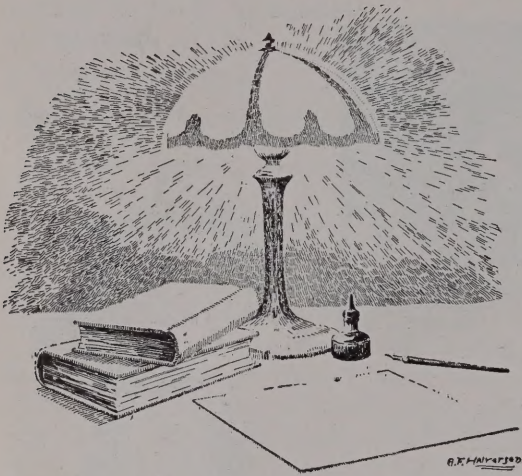
In order to give an idea as to just what I mean, I have chosen a reproduction of one of Will Crawford's drawings which was used as an illustration in the *American Magazine* and copyrighted by them. The accompanying drawings are by Albert F. Halverson of Iowa, a student making unusual progress in the United Y. M. C. A. Schools' Art Courses.

The lesson was to copy Will Crawford's drawing and then render an original drawing in the same pen and ink treatment.

It is always well to remember that the artist works at least two to two and a half times larger. This is done so that the reduction to the desired size for reproduction refines the coarseness of the lines and pulls the whole picture together better. Therefore, in copying a picture in pen and ink it is practical to enlarge the picture proportionately. This gives a chance for more freedom and swing to the pen. It avoids the cramped effect that most copyists get into their work.

The next point to take note of is that Will Crawford had to read the story or "manuscript" that was handed to him. He chose his situation. He chose his characters and had to keep in mind costumes and articles that entered into the atmosphere of the setting for the incidents in the story. Will Crawford did not sit down and make this one drawing without any preliminary sketches or studies. Most students do not appreciate or see all the hard work in back of the picture. They see only the finished drawing which looks so simple and so easy.

The amateur copyist does not even appreciate that Will Crawford had to plan his picture. By planning the picture, I mean the arrangement or design of the picture. This is better known as "Composition"—a study that few students understand the value of but which the "Y" and other courses consider a most valuable part of the equipment of an artist's training. This moment in the making of the picture also includes the "spotting" or the arrangement of light and dark. Then the "center of interest" must be made note of. How did Will Crawford keep the eye of the spectator in the picture? How did Will Crawford sustain the interest?



No doubt the artist made his first studies in pencil. More than likely separate studies were made of each of the characters. It is especially difficult to get action into a drawing without careful preliminary sketches. The artist has to do something that the finest and speediest camera cannot do—that is to suggest just enough to get the action “across” without a lot of photographic details.

When Will Crawford had his large drawing all laid in with pencil he then started his pen and ink rendering. His peculiar technique which fits in so well with this subject is most interesting.

The fine lines which are used show the skill, training, and familiarity with this technique which has become a part of the artist himself. The art student should keep in mind that his success in copying will be rewarded with results if he keeps in mind the goal he is after. It is for this reason that I caution all students to attempt to get only the technique or rendering—this peculiar method of handling the pen. Will Crawford’s technique is not finicky or scratchy.

He really forgets that he is working with a pen and simply keeps in his mind, “Values”, and in the present case the “lighting” of the picture.

The “Y” students are cautioned only to attempt one or two details at the start. First the upturned chair and hat (1a), then the door and the legs going down the stairs (2a), then the surveyor’s “gun” and edge of table (3a), and lastly the most conspicuous figure (4a). In drawing the figure

the artist has to keep in mind the structure of the human figure underneath the clothes.

With these preliminary studies carefully done the art student is ready to make a better final copy of the complete drawing. Albert Halverson has handled this lesson very faithfully. His studies have been done with all the above suggestions kept in mind. His final effort to render the copy of the complete picture is very sincere. His drawing throughout is unusually well done. The only criticism would be that he might have forced his darks which would have aided to give more contrast. Contrast always adds color.

An important point that should always be kept in mind when doing pen and ink work is to keep the work “open”. When drawing for “line” reproduction this is most essential. If the lines are drawn too close together or are crossed or “cross hatched” the cut is bound to fill up resulting in smudges and blots which are discouraging to the artist and destructive because they discourage the publisher from using any more of the artist’s work. This is all the result of lack of experience and training.

Copying pictures does not amount to much unless the student attempts to draw an original and render it in the same treatment. Therefore we insist on being sincere with the student by always asking for a study which is drawn from objects direct and then having the drawing rendered in the same manner. Halverson has made a splendid study in his drawing of the Lamp. The main criticism is however that there is not a careful study of the shadows. In artificial lighting this subject of shadows must be handled with the greatest of care. The final drawing must be truthful. It is not an easy task. It takes as a rule a number of studies before a student finishes a drawing that would pass the art editor’s critical eye—and always remember that in order to earn a living you must be among the best in the field of competitors for this “eye” to accept. Every bit of training that you have had is shown in the drawings you make. Unconsciously this training or lack of it speaks silently or unconsciously for or against you. You can’t fool the “editors” without training.

The study of the street scene by Halverson is his second effort to make a sincere

study. But I would like to suggest to you all as well as to Halverson that the only way to get sincere studies of night effects is to study the real settings and the way the light and shadows fall. Study and make sketches of these effects on scratch pads or memorize and work the sketches out in the studio. Here again the camera cannot take the place of the artist. And how often do these incidents creep into the stories the authors of the day are writing about? All these studies are worth a great deal to the future illustrators. Even though the final drawings are made in studios they must have a whiff of truth and sincerity.

So in copying pictures, art students will no doubt agree with me that if conscientiously and properly done the time and effort is not wasted. My constant reminder to them is to "copy with knowledge". Place yourself in the artist's place and think of all the problems he had to overcome to make his "picture".

It may be unnecessary for me to caution students to never copy some one else's work without giving the artist credit and under no circumstances to publish it without permission. If you were the artist whose work is being copied, and no doubt some day you may be in this position, you would want this protection.

Sincerity, persistent hard work, and thought, are the three elements of any successful artist.

The Y. M. C. A. Schools take pleasure in announcing the following honor roll for those whose work has been unusual during the last few weeks. The school urges all the students to keep up the splendid effort. It is hard work but things worth while in this world are only obtained at a price—and this price is hard work. Remember that the great masters had no royal roads nor short cuts to success:

Norman Kerr, Brooklyn, N. Y.; Bryon Schug, Cleveland, Ohio; John J. Burns, Yonkers, New York; Arthur R. LeClair, Unity, N. H.; Myron Woolery, Tacoma, Washington; Fred Bosselmann, Brooklyn, New York; Wayne A. Ward, Evans Mills, New York; Jacob Miller, West Brownsville, Pa.; Louise Leitzbach, Fairmount, Illinois; E. E. Fiester, Hastings, Nebraska; Rufus Willis, Augusta, Maine; Frederick P. Clark, East Orange, N. J.; E. M. Brown, Silvis, Illinois; P. Brittain Abernethy,



Brooklyn, New York; Demetro Klek, Lakewood, Ohio; Rollin C. Ayres, Lennox, South Dakota; Gilbert H. Daning, Voorheesville, New York; Charles B. Baldwin, Derby, Connecticut; G. E. Prince, Bainbridge, New York; George B. Gallagher, Denver, Colorado; Eugene Barry, Mishawaka, Indiana; Frank H. Wellnitz, Michigan City, Indiana; I. K. Dilling, Syracuse, New York; Wilbur B. Mitchell, Asbury Park, N. J.; D. F. Conley, East Rutherford, N. J.; Ernest E. Woolverton, Elizabeth, N. J.; Glenn Gordon, Toledo, Ohio; G. A. Busson, St. Louis, Missouri; Donald O. Ross, Cedar Falls, Iowa; Robert Newman, Danville, Virginia; Gotthard Kallerman, New Britain, Connecticut, and Albert Payne, Ft. Wayne, Indiana.

Announcement of the Seventh Anniversary Number, Coming!

The September issue will be our seventh anniversary edition. Advertisers must have their copy in by the 5th of August in order to insure position. A color cover is being engraved that will surpass anything yet designed for **THE AMERICAN ART STUDENT AND COMMERCIAL ARTIST**. Schools are asked to forward information relative to their new classes, changes in faculty, etc. Place your order now with your news-dealer in order to be sure of getting a copy; or, better still, send in your renewal.



Courtesy Shaw Publg. Co., Boston

STUDYING FIGURE DRAWING BY USE OF MODELS AND PHOTOGRAPHS

By a former student artist-photographer of the Yale School of Fine Arts, New Haven. This is the twenty-second article published as an aid to students and commercial artists, concerning the proper drawing of the human form.

The average commercial artist has neither the time, money, nor studio space to secure models whenever his work requires the portrayal of the male or female figure, clothed or unclothed. To search for models, either sex, requires time, knowledge, and money.

On the other hand, if a resident academy of art, in any of the four big cities of the United States of over a million population (New York, Chicago, Philadelphia and Detroit are the "commercial art" centers) uses sculpture, books or photographs whether in lantern slides or prints, instead of the live, active figure, they are courting financial and institutional disaster. Each has its place; the wise artists and designers use both, and they know when to use both.

Recently I made a suggestion to two staff members of THE AMERICAN ART STUDENT AND COMMERCIAL ARTIST that they organize a sort of "competition", that being the best way, as I thought, to give students the opportunity of finding out, in a far better way than a Yale student could tell it to them. My idea was this; and I would like to get some reaction on it from readers of this magazine, who are, after all, in one big, co-operative class; let the publishers of these various photo prints

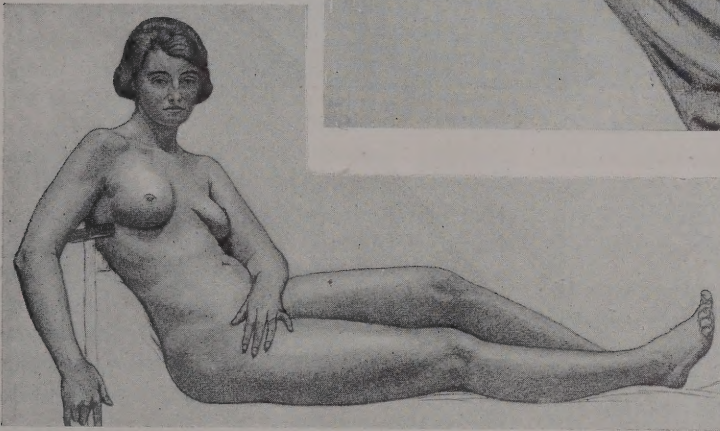
and figure studies, such as the Shaw Publishing Company, Northwest Art Studios, Joseph Palladino, Triart Publishing Company, Rembrandt Photo Studios, Marshall-Jones, etc., contribute a prize, say of ten or fifteen dollars, to be used as a first, or as a first and second prize, respectively, each month, for the best pen and ink, wash drawing, or commercial illustration made by the use of one of these figure photographs. In other words, not only would the sale of these good studies be stimulated, but the practice which students would get would be of immense value to them in their commercial studio work later.

To put it in practical form one company each month could take care of the prize idea, the prize for that particular month to be given for work from that particular firm's studies I feel sure that, if the studies and drawings were mailed to this magazine, the magazine would gladly bear the cost of having engravings made of the prize-winning drawings and publish them in their news columns. It may be worth thinking over, both on the part of the figure study publishers, and the students and commercial illustrators at large.

In connection with this article I am presenting two drawings by Miss Agnes Bacon, a student of the Yale School of Fine Arts. They speak for themselves; this composition work is most excellent practice; and illustrates graphically just how valuable the use of figure drawing can be in sketching draped models. The finished drapery sketch shows that the artist has a fair, working knowledge of anatomy and proportion, and that the garments actually wrap themselves around a solid form, rather than, as I have seen in many cases, giving the appearance of having been thrown over a chair.

Just as a writer learns to improve his style by constant reading and studying, so must the young artist work—keeping everlastingly at it. Read the best books, buy the best materials, and use your pencil and charcoal frequently. Don't content yourself with being a "hack artist" or a maker of "pot boilers." Make up your mind to paint good pictures, to design some really great work, or draw first-class illustrations. As Kaufman once said, "Aim at something big, it's easier to hit."

COMPOSITION
BY
AGNES W. BACON



*Courtesy
of the Yale
School of Fine Arts*

The other cut used with this article, comes through the courtesy of the Shaw Publishing Company. The erect figure is graceful and refined. Remember too, that in my "contest" idea you serve another good purpose, and that is to show the postal authorities that good, legitimate use is being made of these studies, and can be made. The majority of the post office officials are liberal minded enough to realize the value of this work to artists, and are not interfering with honest, artistic productions. Here's hoping for the hastening of the day which will see the last of the morbidly curious and the degenerates whose activities compel drastic laws in all phases of public morality.

Artists' Model's Pay

Anna Cartere is said to be the highest paid artists' model—posing mainly for

magazine covers. C. E. Chambers, New York illustrator, secured her services recently at his studio home in Riverdale, when he made several large canvases.

Letters to the Editor, "The American Art Student and Commercial Artist"

Am a school teacher, going abroad for three months' sketching and study. What is your opinion of the value of Weimar, Willer, and Cambridge colors; all these have been called to my attention, and where can I buy them? L. K. M.

DEAR MISS L. K. M.:

We have not, as yet, been able to make chemical or technical tests of any of these colors. Consult advertising columns for addresses.



THE LINCOLN MEMORIAL, WASHINGTON, D. C.

Courtesy of Oral Hygiene, Pittsburgh

See Article Below

NATIONAL RESPONSIBILITY IN ART AND BUILDINGS

In London, the Royal Academy, says the *Times*, is negotiating with the British Government for the establishment of a Commission of Fine Arts to act in an advisory capacity on "all matters affecting the esthetic amenities" of town and countryside. The commission is to be formed "somewhat upon American lines," possessing no executive initiative, that is, but with freedom to publish recommendations which will carry, it is believed, weight with the public.

Our own National Commission of Fine Arts has been helpful in many ways, especially in establishing standards of taste. It was created for the purpose of expressing expert opinion upon questions relating to the development of the City of Washington. At present it is fighting chiefly for the preservation and restoration of the old Washington planned with such magnificent foresight more than a century and a quarter ago. Those were the spacious days of city planning, and the planners fully realized that in a seat of government no private interests had claims prior to the claims of the country as a whole.

The commission today equally realizes

that private interests must not be permitted to interfere with carrying on the development of the city in accordance with that first great plan of 1792 and the later plan of 1901, which was only an enlargement and extension of it. The commission holds that nothing better can be done than to follow the principles of that design and to pull down or cast away anything that has encroached upon it to disfigure it. Many things have encroached and are encroaching. There has been much disfigurement, especially in connection with the park lands.

What, for example, could be more detestable than those "temporary structures" erected within the boundaries of Potomac Park during the war? It may have been necessary to erect them, although the money spent upon their foundations alone would have bought other land outside the park limits. The land outside the park has been bought, but the buildings still stand within like stubborn tenants who will move only when the law does. They completely spoil the effect of the Mall and the new Lincoln Memorial enclosed within this mutilated frame.

The commission cannot remove them, having only power to act in "advisory capacity." Occasionally a citizen of sensi-

bility, with the old Greek tendency to blame the gods, asks the commission when it is going to get rid of those structures, and receives the pertinent reply: "When are *you* going to get rid of them?" It is, indeed, a matter for the people. If they are indifferent to the fact that the beautiful park framing the Lincoln Memorial still wears these temporary structures like a toad among jewels, they will not be removed. Also, if the people are indifferent to the fact that the great park system of Washington must have its continuance in small parks throughout the neglected outlying districts to give the growing city its chance to breathe and get oxygen into its lungs, there will be no new parks.

Many Americans have not even seen the city that belongs to us all equally, that was planned at the beginning for our corporate pride and pleasure. Those who hear of it need to have its beauty and its needs brought home to them. Josephine Shaw Lowell once said, with the lovable optimism of her vanished type, that nearly every one would do right if they only knew how. "You must tell them," she said. The National Art Commission exists to tell them.

Telling occasionally accomplishes its object. When Congress some years ago granted authority to railroads to run their tracks directly across the Washington Mall and to build a station in the public grounds, a Park Commission hunted up President Cassatt of the Pennsylvania Railroad and told him. He withdrew tracks and station and arranged for a new Union Station, accommodating all the railroads entering Washington, in accordance with the commission's plans for furthering the development of the city. It always is wise to tell the people who control interests, and if they happen to be lovers of art, as Mr. Cassatt was, the response is prompt.

The responsibility will lie, for future work in making cities and towns beautiful, upon the art students, designers and landscape gardeners of today. Napoleon, when Emperor, decreed that every French child should study art. Today, when one goes sketching throughout France, one is not scoffed at or handicapped by curiosity seekers or jealous hoodlums. Nor is there to be found throughout that country, a big signboard which mars the landscape (with the exception of one or two advertising the

New York Herald). It is that spirit which has made Paris the most beautiful city in the world, and it is that same spirit, we, as citizens of the present generation, must cultivate and respect in order that this country may be handed down to other generations to follow, in the words of the Athenians, "greater, better and more beautiful than it was transmitted to us."

At the convention of the American Federation of Arts recently one of the sessions was given to city planning. The speakers knew their work. Their discussions will reach the public. Occasionally even a single citizen has so much courage of conviction that obstacles are swept away regardless of red tape. After the new Union Station was built in Washington and Congress had provided for the removal of the old station, the latter still hung on, an eyesore. Roosevelt as President could do nothing, but as citizen he simply had it torn down. It is inconceivable that the beauty of Washington shall not be restored, kept and continued. National responsibility for art begins at the home of the National Government.

"ILLUSTRATED BY"—

By M. L. BLUMENTHAL

This article continued from our May and June numbers. Reprinted by permission from "The Saturday Evening Post". Copyright 1922 by The Curtis Publishing Company, Philadelphia, Pa. Mr. Blumenthal is today one of America's foremost illustrators, and was an art instructor of one of the present staff editors of this art publication.

The more pigment the darker the wash or tone. An almost pure pigment, with just enough water to make it flow easily from the brush, is a deep, rich, solid black. The illustrations I made for H. G. Wells' serial, *The Salvaging of Civilization*, were done in this medium except that as a variant I used diluted ink for the outlines.

Temperament and Diplomacy

In the other method I use a carbon pencil from start to finish. This carbon pencil is made of carbon, compressed just as graphite is, and incased also in wood. It makes a blacker, duller mark than graphite, can be rubbed with the fingers or a chamois stick, or stump, and can be erased very

easily. This is the medium I am using for the baseball story I would be doing if I weren't talking so much.

Broadly, the first of these mediums I use for decorative flat-tone work and the second for naturalistic light-and-shadow illustration. More of that later.

Back to our job. We draw and rub out, draw and rub out—and fortunately good illustration board will stand a lot of such abuse—and draw and rub out until we get what we want, and then we go on to the next picture and the process is the same. Often we'll strike a snag. A figure—a piece of furniture, a cat—won't come out as we'd like, and the more we labor and fret and fume the worse it gets. It just won't come. Then if we have the sense—and time—we'll read another story to distract our minds, practice our golf swings, go to a near-by movie or shut up shop and go home. Then we'll come back fresh, do the picture all over again, and easily. It goes that way often, and you just can't figure out the why of it. Sometimes it will all flow serenely from your pencil, pen or brush and the picture just draws itself, and sometimes it doesn't. It seems impossible to regulate it. You'll go for a long cool hike in the evening, take a fine bath, have a long sound sleep, wake up singing the birds to shame, go to the studio with your chest sticking out a mile and you can't draw more'n a fish. You'll go out to a wild party, go to bed at three A. M., get up at six feeling like a lost soul, crawl down to the studio and produce a masterpiece. And again—vice versa. I don't know the answer; do you? I wonder if it's our old friend Temperament. I wonder!

One day follows another until our time is consumed and the pictures are finished, or until our time is consumed and the pictures are not finished. In the first case we spray them with a thin solution of white shellac in alcohol, called fixatif, to keep them from smearing, wrap them up in yesterday's newspaper if they are good, and in nice, clean, expensive wrapping paper if they are poor. Then we bear them over to the art editor, and he either hugs us in his glee or he does not.

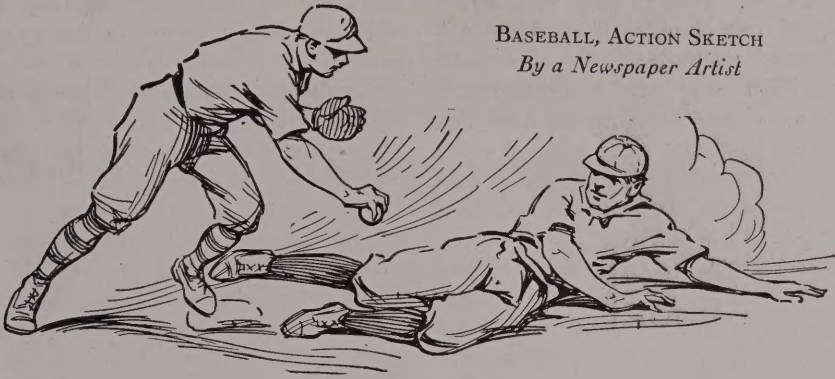
In the second case, when we haven't made good on the schedule, we call up the art editor and say: "Hello, old man! How's

the family? Car running all right? Certainly is good to hear your voice! Say, old scout, I've a trade last for you. Sure I'll tell it to you—glad to. You know Tellem, don't you? Sure, that's him! The great art critic—smart fellow. Well, he told me last week that he considers you the very best art editor in the business! Sure he did, honest—cross my heart! Thought you'd be glad to hear it, and—oh, yes, old top, would it put you out a great deal if I didn't get those baseball pictures in until tomorrow afternoon? It wouldn't? Now you're sure? Y'see, I could get them in this morning, but this story appeals to me very strongly, and I want to make the pictures just as fine as I possibly can. Want to throw myself on them. Well, au revoir, old scout. Take lunch with me sometime soon, will you? S'long!"

If, in reverse, the answer is "Nothing doing, must have them now," you go back to work and finish the pictures on pure grit and little else.

Now that our job is done, we can do a little more digressing with clearer consciences.

This business of getting the drawings in on schedule time is one of the most prolific producers of gray hair or no hair for the art editor. Woe is his. Not all illustrators find it possible to work to the minute, and a magazine's time schedule must be met that way. It isn't always the illustrator's fault, as I've explained; it surely isn't the art editor's fault. Guess we'll have to hang it on to our friend Temperament, after all. But the conscientious illustrator can keep up a very good average as to date of delivery; he won't miss it often. The art editor knows he's always in there trying, and he'll get the preference for purely practical reasons over the illustrator who can produce more brilliant pictures, perhaps, but can't or won't get them in on schedule time. I have a very good friend who makes the most astonishingly beautiful illustrations; but promises, to him, are things to be forgotten at once. As a consequence, no matter how much the magazines want to use his work, they must not, except on stories the publication of which can be set for months hence and postponed and postponed and postponed; and such stories are very few indeed.



BASEBALL, ACTION SKETCH
By a Newspaper Artist

Magazine stories are, as you have noticed, of two kinds: Those completed in a single issue and those running in two or more issues, called serials. In the ideal and usual way the serial is supplied to the illustrator in complete galley sheets—all the serial at once. Sometimes this cannot be done. Maybe the author will not have finished his entire serial, and the editor is anxious for one reason or another to get it started in the magazine. The illustrator will then get as much of the serial as is finished and the rest as it comes from the author's hands. This is seldom done, and many editors make it a rigid rule never to start any work on a serial until they have the manuscript complete. This rule is made, of course, to save embarrassment caused by the author's failure for any cause to complete a serial and the magazine's being forced to have it finished by someone else or to cut it off before it is completed.

Specialty in Illustration

Again, a serial story can be given only to a dependable illustrator, a known schedule meeter. No chances can be taken on this, because, as you must see, it would be more than awkward for a story to be illustrated up to a certain installment by one man and then carried on by another or carried on without pictures. Think of the possible horror of the first predicament! Suppose E. Z. Brush started to illustrate the serial Percy's Perilous Position, and Brush's Percy was a svelte, fragile, thin-lipped Percy; and then suppose Brush got the pip after he had delivered six installments and the first two had appeared; and then suppose the illustrator who had to pinch-hit for Brush simply couldn't draw a svelte,

fragile, thin-lipped Percy. Just suppose all that and shiver!

Suppose, once more and again, that an illustrator of sporting stories had got well into the illustrating of that stirring serial Golfing Gussie, and then inconsiderately died; and suppose all the other sporting illustrators were tied up with other work and Golfing Gussie had to be finished by, say, a marine illustrator. Suppose all that, too, and you are entitled to one more shiver!

This brings us very naturally to the question of specialty in illustration. Specializing is just as true in illustration as it is in the other professions. Run through your back numbers of *The Post* and you will see, to cite only a few instances, that H. T. Dunn does serious stories of adventure for the most part, as do W. H. D. Koerner, Clark Fay and some others; that Arthur D. Fuller and H. J. Soulen will do adventure stories in a somewhat lighter vein; that F. R. Gruger will handle stories of business romance, such as Hergesheimer's *Steel*; that Henry Raleigh and James Preston will get stories of love and adventure; that May Wilson Preston and Clarence Underwood will do the up-to-date humorous and girly things; that Anton Otto Fischer will make pictures of the sea; Charles Livingston Bull the animal stories; that Guernsey Moore will do dignified, pure decoration; that Tony Sarg, Ray Rohn and I will do the humorous stuff, mostly, that needs a decorative touch, and so on, and so on.

You will find this same rule to apply in all the other magazines, and the reason is not obscure. If a man establishes himself as, say, a humorous illustrator the art editor feels perfectly safe in sending him material of that sort, knowing just about what

the result will be. This in spite of the fact that some of our funny illustrators will imagine themselves to be sadly misunderstood, and that they are not humorists when they are best but intense brooding souls who need only the right kind of story with which to brood successfully. You know, Eddie Foy believed to the last that he had within him the world's ideal of Hamlet, and I'll bet a partly used tube of Chinese white that in his thoughtful periods Charlie Chaplin cherishes pale visions of being thunderously acclaimed as Macbeth or King Lear.

Now the fourth query in our original list of ten: "Does the editor or art editor tell you what pictures to make and how many?" Very occasionally he does. I can cite only my own experiences in answering this question. Different editors and art editors work with different illustrators in different ways.

The way I work with *The Post* is this: The art editor calls on the telephone and asks me to come over and talk with him about a story marked to be illustrated by me. I go. He tells me whether the story is to occupy one, two or three pages, and in which part of the weekly. He tells me not infrequently that he wants the pictures delivered on the day before yesterday or sooner. I ask him to have a heart and beg him to be reasonable. He tells me, when he is forced to, that I will have to meet the date. I tell him for the nineteenth time that I cannot possibly do it, and then—I go back to the studio and do it.

Once in a while the ideas for illustrations are suggested by the editors and talked over in a conference. This is an unusual situation for me. I am almost invariably allowed a free rein. I appreciate that. Not because the editor's ideas are not so good as mine, or better, but only because mine are mine and the thrill is still there. Again, any illustrator, if he knows the needs and limitations of his craft, can be and is depended upon to choose his own situations for pictures. Obviously the art editor is too busy a man to go over a story with an illustrator, pick out the parts to be illustrated and suggest how the pictures should look.

In fine, an illustrator must know how to illustrate. He must know what pictures can be made and what pictures cannot and

must not be made. Things can be said in text that either cannot or must not be done into illustrations. They would have the wrong kind of interest for the readers, or no interest at all. Let me cite two extreme cases. Imagine, please, a picture illustrating the following lines: "The powerful motors met head-on with a soul-terrifying crash, splintering them into unrecognizable shapes and strewing the ground with disfigured dead and writhing, moaning, bleeding forms that but a few seconds before were care-free, pleasure-seeking men, women and children." That sort of thing just isn't done. It might be written, but not pictured. Or in the other case: "Outwardly, Sir Herbert was perfectly calm and unconcerned as he sat in his chair, but his mind was a seething, boiling caldron of miserable unrest. Terrible thoughts flitted through his sick, weary brain." Wouldn't a close-up of Sir Herbert sitting outwardly calm and unconcerned be a thriller?

ALWAYS TO BE AVOIDED

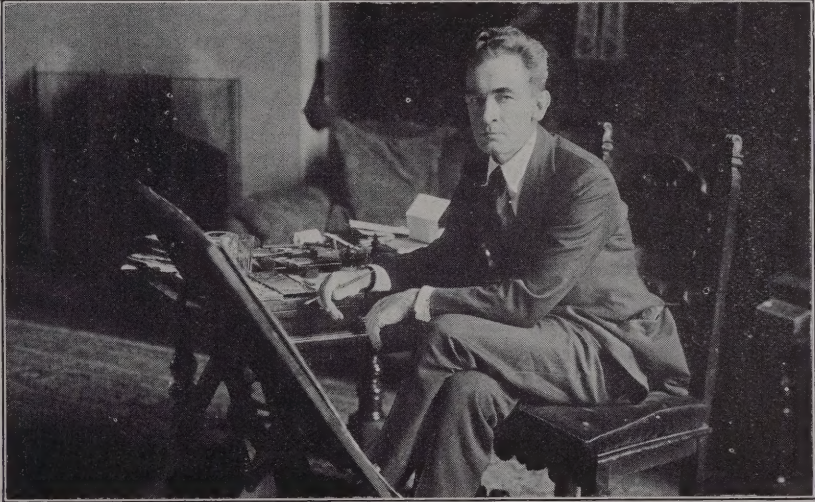
Another thing we illustrators must not do—ever! We must not give the story away. Let me explain, again by example. The story is a triangle love story. You know—one he loves she, and she loves the second he, who doesn't love she, or the other way around, as you please—write your own ticket. In this particular specimen most of the punch hinges upon the bewilderment of the reader as to whether abandoned Adrian or plodding Peter will annex the hand, heart and fortune of capricious Cora. (*Continued in our next issue*)

THE MUSEUM COMES TO THE ARTIST

For the first time in the history of art exhibitions, museums are among the exhibitors. At the spring salon of the Salons of America, the American Museum of Natural History and the Brooklyn Institute of Arts and Science have co-operated with the Salons in exhibiting examples of primitive art.

The American artist has neglected the museum as a source, according to the Committee of the Salons, which says:

"The ethnographical and natural history museums of Europe share with the art
(*Continued on page 24*)



FAMOUS AMERICAN ILLUSTRATORS

James Montgomery Flagg

*“The artist is at once the master
and the slave of Nature...”*

He is her slave inasmuch as he must work with earthly things in order to be understood; but he is her master inasmuch as he subjects these earthly means to his higher intention.”
So said Goethe, in defending Reubens’ device of casting a shadow toward the sun.

The artist may make Nature’s aspects subservient to his mode of representation, but he may not for a moment trifle with her chemical laws. In this he must follow implicitly her dictum that there can be no lasting beauty in his work unless his colors are absolutely pure.

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Chicago

museums in the esthetic appreciation of creative artists abroad. Most of the contemporary schools of painting and sculpture have their origin in the work of primitive races, but the American artist has neglected the study of the art collections of the New York Natural History Museum, as well as those of the Museum in Brooklyn. However, these institutions have not neglected the artist. Having accomplished their archeological and ethnographical mission, they come to the artist and through the Salons of America they present, among the work of the painters and sculptors of today, some of the best specimens they possess of the art of the primitive races.

Among the loan exhibits from the American Museum of Natural History are examples of modeling and carving of the prehistoric peoples of Peru, whose symmetry of form and surface indicate the technique of these ancient people. The art of America's own early peoples is shown in Indian bead work and California Indian baskets.

The Brooklyn Museum exhibits negro art from the Bushorgo, an important tribe of the Belgian Congo, who have a high artistic sense and are said to be the most advanced of all the African natives in the arts, especially those of wood carving and weaving.

PAINTINGS OF INDIANS ON EXHIBITION

In the Southwest Indian Hall of the American Museum of Natural History, New York City, there is being exhibited a remarkable group of paintings of South American Indians, natives of British Guiana and Panama, by A. Hyatt Verrill. Each picture is a faithful portrayal of the particular type represented and shows Mr. Verrill to be a student of ethnology as well as a rare colorist.

In a nearby case is to be found an exhibition of American Indian pottery, made by the students of Teachers' College, Columbia University. This pottery was designed under natural history influences and displays a variety of coloring and design that is not often met with in such collections.

These collections are well worth the students' inspection and criticism, who are invited to visit the Museum at an early date.

Notes on Sculpture

Vincenzo Miserendino has just completed his huge bronze bust of "Theodore Roosevelt the Orator." It depicts the great president in an active, speaking pose. Carved in the rockwork which forms the base of the work are the words "Aggressive fighting for the right is the noblest sport the world affords." The statue was unveiled in front of the Mt. Vernon, N. Y., High School.

Another monument to fighting men is to be erected at Fifth Avenue and 66th Street, New York. Karl Illava, sculptor, has designed a seven figure group of U. S. soldiers, as a memorial to the 107th Infantry.

President Harding voiced our desires for world peace when he unveiled, recently, James E. Fraser's statue of Alexander Hamilton. The sculptor has created a dignified statue of heroic size of the financier.

Boyd Waters, a twenty-seven-year-old sculptor, American by birth but living in Paris, is at work upon a bust of "Captain" Elsie Janis, an entertainer for the A. E. F. Another American at work in the French capital is Eugenie Shonnard. Miss Shonnard has had three bits of sculpture accepted for the Spring exhibition in Paris. She specializes on animals, and heads.

Philadelphia has two good art schools teaching sculpture, but New York is sadly behind the times when it comes to practical, reasonably priced instruction in that art. THE AMERICAN ART STUDENT AND COMMERCIAL ARTIST stands ready at any time to lend its heartiest support to any Metropolitan school which will undertake to teach sculpture, in order that America might benefit by it.

**Watch for the
BIG AUGUST ISSUE**

On Sale July 25th

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SALONS OF AMERICA TO CONTRAST PRIMITIVE AND CONTEMPORARY ART

In connection with the Spring Exhibition of the Salons of America, which opens the 21st at the American Art Association, 57th Street and Madison Avenue, there will be a comprehensive showing of primitive art, loaned by the American Museum of Natural History. These objects will be distributed through the Galleries, in order to show early and contemporary art in juxtaposition.

The same plan applies also to the exhibits of Chinese and Gothic sculpture and Persian Tapestries and ceramics, which will be features of the Exhibition.

The Committee of the Exhibition has also arranged to devote certain rooms to the showing of various objects which by virtue of their intrinsic beauty, they feel should be included in this exhibition as works of art. Among the forms of artistic expression which have been provided for in the plans of the Committee, in addition to paintings and sculpture, are water colors, pastels, black and white drawings, photographs, miniatures, mural decorations (sketches), batiks, embroideries, ceramics, stage models, metal work and ship models.

The privilege of exhibition is open to all workers in the arts. The closing date for applications is Tuesday, the 15th. Information may be obtained from Robert Laurent, Secretary, 106 Columbia Heights, Brooklyn.

SATURDAY EVENING SKETCH CLASS

From 7.30 to 9.45 model poses for 20 minutes; quick sketches. \$2.00 for four Saturdays. **BROOKLYN ART SCHOOL.** 355 Adams St., near Fulton St. and Boro Hall Subway Station. Ask for catalog.

DRAWING AND PAINTING SELF TAUGHT

A. J. Philpott says: "This book is destined to revolutionize the whole subject of drawing and painting." The Method enables a child to see color and form with a master's vision. Book and self-corrector in U. S. \$5.00. A. K. Cross Co., Winthrop 52, Mass. **The School of the Museum of Fine Arts,** Boston, Mass., offers book, self corrector and criticisms of drawings or paintings for \$10.00. Apply to Home Study Class.

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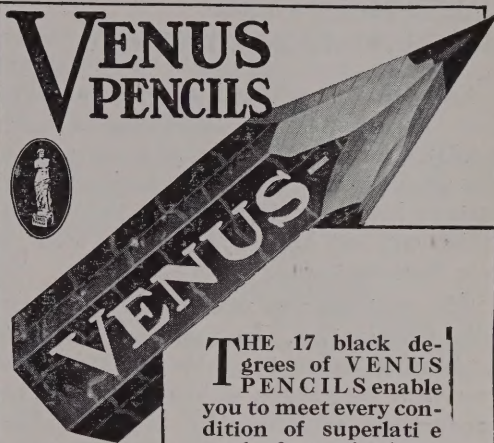
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FORT TICONDEROGA!

Pencil drawing made by Earl Horter, after restoration drawing by Alfred C. Bossom, architect.

The illustration of Fort Ticonderoga which we published some months ago in this magazine created so much interest and attention that we are repeating it here by request.

The restoration of Fort Ticonderoga should be of great interest to all true Americans. Mr. Alfred C. Bossom, who has devoted so much of his time and ability to this work, has rendered a lasting service to the Nation in perpetuating a scene of such rare beauty and historic charm.

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Page Twenty-five

CARTOONIST GETS THREE MILLION CONTRACT

Larry Semon, who a few years ago was a New York newspaper cartoonist, at a \$35 weekly salary, has just signed a contract for the production of six slapjack comedies of feature length in the coming three years which will net him \$3,000,000 or more, it was learned today.

The contract was made with the Truart Film Corporation. He said he would have a drawing account up to \$2,000,000 and receive a percentage of the profits on the productions, declaring that he believed his share would total over \$3,100,000. Each of the new pictures is to be five or more reels. Recently a pen and ink cartoonist of the staff of the Newspaper Builders, Inc., went into the "movie game" at a very attractive salary. The fact that art work, and the understanding of composition, a sense of humor, and a knowledge of human nature, is involved in both of these businesses, makes them more or less interlocking. Hundreds of successful motion picture actors, illustrators, and art directors commenced their careers as comic artists and cartoonists.

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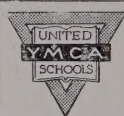
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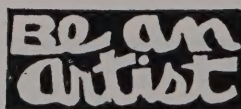


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Paris Morals and Art

Another member of the artistic Duncan family, so well known in America, has run afoul of French law. Raymond Duncan, brother of Isadora Duncan, the classical dancer and alleged communist, was summoned to court charged with exhibiting an immoral painting. Gendarmes removed the painting from a salon. Whatever may be said of French art, pro and con, the fact remains that pictures, dances and exhibitions which are avowedly immoral, are not tolerated by the French public or police. It is a sad travesty upon America that when the police department of the French capital made a "clean up" of dancing exhibitions in that city, the first persons to suffer arrest and trial were Americans. Also, that on several occasions, the so-called "sensations" of the follies and casino shows of Paris were young women from America.

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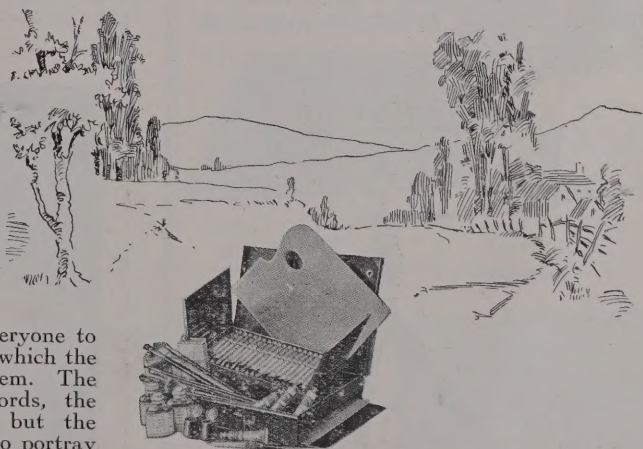
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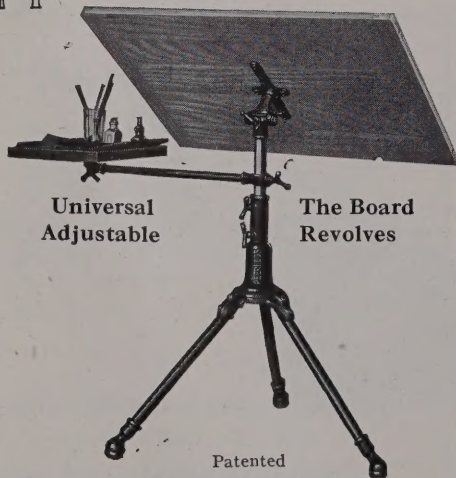
In the June issue was inserted an advertisement for the Newspaper Builders, Inc., asking for comic artists and student cartoonists with some experience and good training. Their offices were flooded with replies, hastily scribbled, to this effect—"How much are you going to pay? Reply immediately! Give me particulars! Let us know details of your plans and answer at once. What is your line of work and your business, and how soon shall I begin?" And others. And to think we used to wonder why students never secured positions. Not one well written answer giving age, references, statement of education, character and experience, and suggesting what salary would be desired. We earnestly urge all of those students to read Elbert Hubbard's "Message to Garcia," at once.

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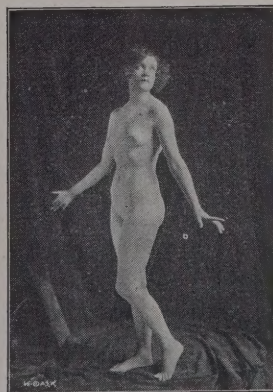
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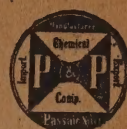
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